



# PETER FRAMPTON



CLASSICS

VOLUME 12

CD 2510



- |   |                                 |      |      |    |                                       |       |      |
|---|---------------------------------|------|------|----|---------------------------------------|-------|------|
| 1 | SHOW ME THE WAY                 | 4:35 | 1976 | 8  | I CAN'T STAND IT NO MORE              | 4:12  | 1979 |
| 2 | I WANNA GO TO THE SUN           | 7:19 | 1974 | 9  | ALL I WANT TO BE<br>(IS BY YOUR SIDE) | 6:20  | 1972 |
| 3 | IT'S A PLAIN SHAME              | 3:11 | 1972 | 10 | DOOBIE WAH                            | 4:03  | 1974 |
| 4 | LINES ON MY FACE                | 4:46 | 1973 | 11 | I'LL GIVE YOU MONEY                   | 4:34  | 1975 |
| 5 | BABY (SOMETHIN'S<br>HAPPENING)  | 4:43 | 1974 | 12 | I'M IN YOU                            | 4:09  | 1977 |
| 6 | BABY, I LOVE YOUR WAY           | 4:43 | 1976 | 13 | DO YOU FEEL LIKE WE DO                | 13:45 | 1976 |
| 7 | PUTTING MY HEART<br>ON THE LINE | 3:41 | 1977 |    |                                       |       |      |

TOTAL TIME: 70:10



A&M Records, Inc., P.O. Box 118, Hollywood, CA 90078 © & © 1987 A&M Records, Inc. All Rights Reserved. Printed in the U.S.A.

THIS COMPACT DISC REPRESENTS A COMPILATION OF PREVIOUSLY RELEASED RECORDINGS. WHEREVER POSSIBLE, THE ORIGINAL, ANALOG MASTER TAPES WERE USED IN THE DIGITAL REMASTERING PROCESS IN THE ATTEMPT TO RECREATE THE BEST POSSIBLE AUDIO RESPONSE.

CD 2510

Classics Volume 12

PETER FRAMPTON

PETER FRAMPTON

Classics Volume 12

CD 2510



**F**rampton *Comes Alive!* was released in March 1976. A week later, Peter Frampton stood backstage, in the dark, in Detroit's Cobo Hall. The houselights went down, then he heard a roar from the audience, a mammoth sound he had only previously heard when he himself was in the audience for concerts by the Who or the Rolling Stones. Frampton ran onstage, and the roar grew. He picked up his guitar and began singing "Somethin's Happening." He had sung it literally hundreds of times, but now there were tears in his eyes as he sang "I know it's my year," because he knew the words were true, for the very first time.

The first time Frampton played guitar in public was at a Boy Scout variety show. He was eight years old. He did the Cliff Richard song "A Girl Like You," then Adam Faith's "Poor Me." The audience cheered, and he was exhilarated. He was supposed to do just two songs. But then he saw

the beaming faces, and his blue eyes shone as he beamed back at them. "Seeing as you all like me so much," he said, "I think I better do you another number."

And so it began. From then on, he practiced in his room above the kitchen until his mother banged on the ceiling to make him stop. His school hours were spent thinking about guitars, especially red Fender Stratocasters, whose sleek shininess had become the focus of his daydreams and desires. When he was sixteen he joined the Herd, a pop group that played everything from "Dancing in the Street" to Jimmy Smith numbers. Soon the group's managers told him he would be the lead singer, and the Herd was booked on TV. Just two weeks after that first TV appearance, the Herd's "From the Underworld" was a hit, the group was on *Top of the Pops*, the British equivalent of *Bandstand*, and Frampton was the new idol. A British music magazine called him the Face of 1968.

But at the same time, he was jamming with Steve Marriott of the Small Faces and out of this jamming Humble Pie was born. Frampton and Marriott grew beards "which," says Frampton, "was pretty difficult for me at the time" and didn't dress the way pop bands should dress. "We'd wear the same clothes again and again," he remembers. "I wanted to be known as a guitarist. We did everything possible not to go for the

teenybopper thing."

Humble Pie was formed in 1969. In 1971, after several modestly successful studio albums, they recorded a live album, at Frampton's insistence. After listening to a playback of *Performance: Rockin' the Fillmore*, Frampton was convinced that Humble Pie would be a major group—and that its music was leading in a direction that he did not want to be restricted to. He had a vision of what his own music should be and enough stubborn strength to be true to it. Before the album was released, he left Humble Pie, ready to try on his own, hoping to succeed, willing to fail.

At first Frampton did session work in London. One day, a friend invited him to meet George Harrison at Trident Studios, where the former Beatle was producing "Ain't That Cute" for a singer named Doris Troy. Frampton was led into the control room, and Harrison looked over at him.

"Hi, Pete," said Harrison, "nice to meet you." He handed Frampton a guitar. "It's in A," he said.

"What?" said Frampton.

"It's in A," Harrison said.

Frampton took a deep breath. "Okay, fantastic," he said. He began chunking out chords.

"No, no, no, no," said Harrison. "I play rhythm. You play lead."

Within the next few months, Frampton began

working on Harrison's *All Things Must Pass*, with Ringo Starr, Klaus Voorman, Billy Preston and Eric Clapton. As the recording went on, he knew he could no longer wait to make his own record, and one day he said to the assembled musicians, "Look guys, any chance you might come and play with me?" He got out his notebook and took down phone numbers. "And they did come and play on the record," says Frampton now. "I had balls, I must say."

His first solo album, *Wind of Change*, was released in 1972, and Frampton began four years of extensive touring, during which he played as many as 200 gigs a year, opening for anyone, anywhere. He realized he could read an audience, that he could touch them and excite them, that there was something combustible between him and them. But his albums weren't selling well, and when his fourth album, *Frampton*, fell just short of gold, it dawned on him that the best of his work always happened live and that he should record another live album.

Most of *Frampton Comes Alive!* was recorded at San Francisco's Winterland Ballroom, the first hall he had played on his own as a headliner. The shows that followed the album's release were magical. Frampton was always the headliner now, performing most nights for audiences so vast that the applause came to him like waves to the shore, taking several seconds to reach him. In

Philadelphia, he sold out JFK Stadium, which holds 110,000 people, and which has only been filled by two other acts, the Rolling Stones and Bruce Springsteen. After their shows, he and the band would go to clubs. Once disc jockeys had put on his records when he walked in. Now his songs were already playing. *Frampton Comes Alive!* was the first live album and the first double album ever to go double platinum. It stayed at the top of the charts throughout the summer of 1976, and then into the fall, remaining at number one for an unprecedented seventeen weeks. Frampton was named Artist of the Year by *Billboard* and by *Rolling Stone's* readers; he was a Grammy nominee, *Playboy's* Guitarist of the Year (for '76 and '77), and Artist of the Year at the People's Choice Awards. He was given a star on Hollywood Boulevard. He was twenty-six years old.

Before Frampton had written even a single song for his follow-up album, there were already three million advance orders for it. Although *I'm In You* went triple platinum, he says, "no one seemed to know I had a new record out, because the live album was still so huge." His next record, *Where I Should Be*, was released in 1979 and yielded the hit single "I Can't Stand it No More."

Today Frampton is aware, of course, that there is still a discrepancy between where he was in 1976 and where he is now. But recently he has toured with Stevie Nicks, played lead guitar for David Bowie and released his own hit LP *Premonition*. "The success of the live album," he says, "was obviously something I wanted to happen, and never could envision would happen until it actually did. When the next album I put out goes triple platinum, people will still say, 'Ah...but the *Live* album!' For better and for worse, my career will always be connected with it."

by Elizabeth Kaye  
from *Rolling Stone*, July 3, 1986

By Straight Arrow Publishers, Inc. © 1986 All Rights Reserved.  
Reprinted by Permission.

## All selections produced by Peter Frampton except

**Selection 8**  
Produced by Peter Frampton  
and Chris Kimsey

**Selections 3, 9**  
Produced by Peter Frampton  
Associate Producer: Chris Kimsey

Project Coordinator : Barry Korkin  
Art Direction: Chuck Beeson and Rich Frankel

---

The Compact Disc's remarkable performance is the result of a unique combination of digital playback with laser optics. For the best results, you should apply the same care in storing and handling the Compact Disc as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean and lint-free, soft, dry cloth. Do not use conventional record cleaner on the disc. Do not expose the disc to direct sunlight, heat or humidity for a prolonged period of time.



CD 2510

- |   |                                 |      |      |    |                                       |       |      |
|---|---------------------------------|------|------|----|---------------------------------------|-------|------|
| 1 | SHOW ME THE WAY                 | 4:35 | 1976 | 8  | I CAN'T STAND IT NO MORE              | 4:12  | 1979 |
| 2 | I WANNA GO TO THE SUN           | 7:19 | 1974 | 9  | ALL I WANT TO BE<br>(IS BY YOUR SIDE) | 6:20  | 1972 |
| 3 | IT'S A PLAIN SHAME              | 3:11 | 1972 | 10 | DOOBIE WAH                            | 4:03  | 1974 |
| 4 | LINES ON MY FACE                | 4:46 | 1973 | 11 | I'LL GIVE YOU MONEY                   | 4:34  | 1975 |
| 5 | BABY (SOMETHIN'S<br>HAPPENING)  | 4:43 | 1974 | 12 | I'M IN YOU                            | 4:09  | 1977 |
| 6 | BABY, I LOVE YOUR WAY           | 4:43 | 1976 | 13 | DO YOU FEEL LIKE WE DO                | 13:45 | 1976 |
| 7 | PUTTING MY HEART<br>ON THE LINE | 3:41 | 1977 |    |                                       |       |      |

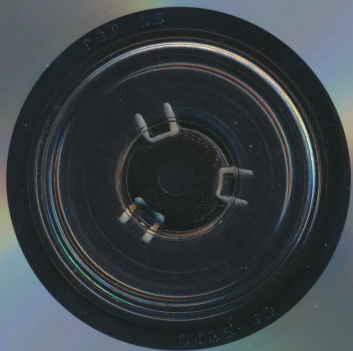
TOTAL TIME: 70:10





# PETER FRAMPTON

C L A S S I C S  
V O L U M E 1 2



- SHOW ME THE WAY†† 4:35 [1]
- I WANNA GO TO THE SUN\*\*\* 7:19 [2]
- IT'S A PLAIN SHAME\* 3:11 [3]
- LINES ON MY FACE\*\* 4:46 [4]
- BABY (SOMETHIN'S HAPPENING)\*\*\* 4:43 [5]
- BABY, I LOVE YOUR WAY†† 4:43 [6]
- PUTTING MY HEART ON THE LINE††† 3:41 [7]

- [8] I CAN'T STAND IT NO MORE# 4:12
- [9] ALL I WANT TO BE (IS BY YOUR SIDE)\* 6:20
- [10] DOOBIE WAH\*\*\* 4:03
- [11] I'LL GIVE YOU MONEY† 4:34
- [12] I'M IN YOU††† 4:09
- [13] DO YOU FEEL LIKE WE DO†† 13:45

COMPACT  
disc  
DIGITAL AUDIO



aad  
MADE IN JAPAN

CD 2510

© & © 1987 A&M Records, Inc.  
All Rights Reserved  
Made in Japan

\*© 1972      †© 1975  
\*\*© 1973     ††© 1976  
\*\*\*© 1974   †††© 1977  
                 = © 1979